

DREAMS FOR MIDSUMMER NIGHTS

the New DANCING FROCKS



The Spangled Gown that Flirts Proves its Eternal Popularity in this Model of Blue and Peacock Tones



Lane



Festoons of Fruit a New Trimming for the Tulle Dance Frock.



An Unusual Creation of Lace and Black Satin with Deep Green Cabuchons for Color Note

Fruit a Rival of Flowers
On New Summer Dance Dresses -- Impalpable and Airy Are Models of Gauze and Tulle -- The Sparkle of Spangles in Every Summer Ballroom -- Long Gloves.

NATURALLY, the summer dancing frock is a more airy affair than the satin or silk costume designed for mid-winter wear and quantities of tulle, net, gauze and chiffon have gone into the evening gowns of the season. Spangles and sequins again scintillate on diaphanous skirts and the very newest trimming for a dance frock is fruit--which now rivals the festoons and nosegays of roses that have occupied the trimming field so long. The new fruit festoons are surprisingly light and dainty and weight down skirts not at all--and of course the moment's skirt of great width is able to bear more weighty trimming than would have been possible a year ago.

Fruit-trimmed is a new dance frock by Jenny--designed for a young American matron and just escaped from the customs; for Paris is not making dance frocks for Parisiennes this year, alas! Jenny has achieved one of her triumphs, however, in this captivating frock which is of very pale lavender tulle, scalloped along the edge of the short skirt and decorated by a thick cord run under the scallops. The skirt is gathered into a high waistline and so is the tiny bodice which rises only a little above the armpits. Between gathered skirt and bodice runs a babyish sash of twisted satin ribbon, tied into a simple bow with butterfly ends, at the back. From each ribbon end dangles a long silk tassell--which somehow robs the sash of its babyishness. Enormous festoons, or scallops are described on the full skirt by the arrangement of fruit and ribbon trimming. Around the lower curve of each scallop runs the fruit festoon--tiny berries made of white satin over cotton stuffing and leaves of twisted green ribbon. The tops of these fruit festoons seem to be tied together with enormous bows of ribbon, applied quite flat against the skirt; this ribbon matches the twisted sash-ribbon which is pale pink in tone; so the frock is a lovely blend of sweet-pea shades--lavender, pale pink, green and white. The little bodice rises over a very delicate yoke of white lace which is prettily draped to form a short sleeve. A cluster of the green and white satin fruit nestles against the corsage and a tiny cluster of the fruit is sewed to the pink ribbon fillet which binds the hair. A black and white newspaper print can give some idea of this lovely dance frock which is one of the most striking creations of the summer season.

Long Gloves With Sleeveless Dresses.
Most of the summer dancing dresses are sleeveless--or if they have, they are



A Lovely White Gown whose Graceful Drapery may be Caught Up During the Dance

sleeves the latter are mere wisps of lace or tulle which partly veil the top of the arm. Long gloves are in order with such costumes--if the occasion is a formal one; but gloves are invariably removed for dancing now, even when they are worn at the evening's beginning. Kid gloves are an impossibility on summer nights--as women have at last come to realize--and the favored glove is of silk, beautifully woven and embroidered all the way up the long wrist.

Not All Evening Gowns Are White.
Though lilj-fair and flower-tinted dance frocks are greatly in favor this season, there are some very smart models of darker hue and two distinguished examples are pictured on today's page. One is a spangled tulle dance frock in wonderful shades of peacock blue and green; the other is an elaborately designed affair in black and white with splashes of deep, deep green in gleaming cabuchons.

First, the peacock colored frock, which as you will observe, has the close little bodice of this year, combined with an enormously wide skirt of tulle. This combination is especially beautiful during the dance for the folds of diaphanous skirt fabric float and wind about the figure, the close bodice giving always a line of

blue tulle, spangled with jet and dull gold, is divided down the front and outlined with two rows of jet beads. Underneath is a skirt of peacock green satin on which is an appliqued yoke of gold lace applique on black net. Part of the bodice is of this rich gold applique veiled with black net, and part is of peacock green satin veiled with peacock blue tulle. A mammoth rose of green velvet and dull gold is caught against the corsage. Fillet and necklace are gold. The bodice of this frock shows the new square décolletage, most becoming to a well-rounded neck, but trying to angular shoulders.

Of Black and White.
Now for the second dance frock--of black and white in combination. A glance at this model will convince one of its Paris origin--only Paris could produce such a frock; and as a matter of fact the model is from Cheruit. Skirt and bodice are as skillfully intermingled as are the various fabrics, which include: Black satin, black tulle, white tulle, black chantedilly lace, white satin and white point Venise. Now to disentangle these fabrics and put them where they belong. The skirt, of course, is of the black satin. It is slashed at the back and has two apron sections; one at the front, with the selvage of the satin

hanging downward; the other at the back, with its lower edge caught up in a graceful drapery against the bodice--an effect which would be fatal, if not handled with consummate art. The bodice of point Venise is mounted on a yoke of white tulle and under the lower part of it is black tulle which shows through the rich white lace. This lace bodice is gathered in at the waistline, falling below it in a narrow peplum. Below, on the skirt, three folds of white satin are laid in a graduated yoke effect. Over the

bodice, shoulders and arms is thrown the drapery of black chantedilly lace which gives the whole costume its effect of airy grace. The blacks and whites of this beautiful gown blend into each other so subtly that it is hard to tell where one begins and the other ends and the gown, altogether, is a masterpiece--and incidentally worth a small fortune, even without the handsome cabuchons of emerald glass set in circles of "scientific" pearls. From each cabuchon swings a huge pendant of the green glass.

Smart Little Frocks for a Mother to Make

THE simplest a child's little frock, the better, from the fashionable standpoint. Materials should be as fine as can be afforded but there should be no effort toward fussiness or elaboration of trimming--especially in the ruffling frocks for morning wear in the country. On dainty lingerie dresses the mother may expend her skill in needlework, for such frocks will stand a deal of hand-stitching, and of lace or embroidery trimming, provided such trimming is carefully planned to harmonize with the lines of the little costume and not appear to be laid on in splashy effect. Bands of val lace or very sheer Swiss embroidery may be set in with entre-deux and groups of hand-run pintucking run between, and a frill of embroidery may be used to edge a skirt.

Three pretty and practical little frocks are pictured: a play frock of leaf green linen with braid trimming; an Empire frock of flowered voile; and a captivating Dutch frock of checked silk with bodice, or guimpe, of frilled batiste. The flowered voile model would be almost as pretty in sheer pink tulle, with a tiny edge of pleat trimming on every ruffle; and the Dutch frock might be duplicated in almost any material. It would be very dainty in checked gingham or in challs, though the checked silk makes a dressier costume for special occasions.

To make the linen play frock four yards of thirty-six inch linen will be required on account of the pleated skirt. The pleats are shallow but two and a half widths of the material should go into them. Pleat the straight material, unopened at the seams and lap the pleats a trifle at the top; if necessary when setting them under the edge of the waist portion, note that there is a wide double box pleat at the center front of the skirt, the pleats being laid outward from this at either side. As the breadths are perfectly straight, the hem may be set in before the pleats are arranged.

The waist of this linen frock is not kimono shape, but has sleeves set into flat and stitched a second time to give the tailored finish. Waist and skirt are joined with a stitched seam in the

tailored type of frock and the neater finish the better will be the effect. The opening is toward the left of center front from the inner corner of the shoulder to the waistline. Each edge



The charm of this voile frock is in the tiny, bias frills.

of the waist is turned back on the right side and stitched down in a two-inch hem and the eyelets are embroidered by hand in these hems. Under the opening is a broad stay, or lap, of the linen which projects from the right front toward the left arm. White cotton braid is used to lace up the opening but it will be well to place a snap-button or hook-and-eye at the shoulder for a more secure fastening. The round collar opens at the side, where the waist opens, and both collar and turned-back cuff are trimmed with the white cotton braid. This frock would be pretty, also, in blue linen with white braid, or in white linen with red braid.

Allow five yards, or at least four-and-a-half yards of flowered voile for the ruffled frock, for ruffles cut on the bias do take up a lot of material. Be careful to obtain a true bias and cut all the ruffles out at one time. As the skirt is perfectly straight and unopened all the ruffles will be the same length, and once-and-a-quarter the width around the skirt will be sufficient allowance as such ruffles look best when rather scant. The ruffles are hemmed with the narrowest of hems and are set on with the tiniest of headings, each ruffle overlapping the next half an inch. This is a very

An emerald and diamond ring of conspicuous size is worn on one hand--adding to the distinction of the costume; and the coiffure is this season's Dutch bobbed style, made popular by Mrs. Vernon Castle this winter. The ends of the hair are not actually cut off, but are turned under to suggest a "bobbed" cut, and above the ears a fillet holds the hair closely against the head, defining its shape.

Trains May Be Looped Up--If One Must Wear Them.

In striking contrast to the two dark dance frocks, is the model of white satin and tulle, which is almost suggestive of a bridal gown, though it was built by Lanvin for a youthful matron some year's past bridehood. Trains are coming in again, for the absurdly short dancing skirt was sure to be wearisome before the summer's end--it was too sensational a style to obtain lengthy favor with the best dressed women. Now, though skirts are still short enough to reveal the feet most coquettishly, the shortness is artfully introduced "there and there"--as it were; and often one side or the back of the drapery forms a long side train, as illustrated in the gown of white satin and tulle above men-

tioned. The train of this gown very frankly starts at the front and of course, drags backward as its wearer steps. Leaving the train, it is looped up at the left side of the skirt, toward the back, carrying with it the tiny ends of the tulle train. This gown, also, is somewhat complicated in design and is the creation of Lanvin, one of the popular couturiers. Leaving the odd little train out of the question, a graduated tunic of satin, self-edge-corded, falls over a petticoat of lace and straps of pearl head trimming, extending downward from a corsage corsage, hold the folds of the tulle closely to the hips. At back and sides is a sort of coat of wide tulle which falls from the top of the petticoat at back and extends around under the arms, joining the pearl head trim at the side. A full flounce of tulle, set on under clusters of white roses, flares out from this tulle coat and makes an airy train; and a streamer of white tulle, falling from the shoulder line floats about the frock at every movement. The pearl head corsage is dropped over a bodice of white tulle in soft folds but the décolletage is extreme in spite of the little tulle sleeves which cap the shoulders.

should be set in by hand--as are all hems on skirts made by first-class dressmakers. Nothing marks a costume as cheap and ready-made like a machine-stitched hem.

The waist of this checked-silk frock is of the batiste, French batiste, or the French lawn should be used and all the stitches made by hand. The neck has two frills of the batiste, trimmed with narrow pleat edging. A pretty idea is the slashing up of each sleeve at the outer side, the pleated frill following the slashed line. This batiste guimpe is not attached to the skirt and may be laundered frequently as befits its fresh daintiness. The silk skirt is gathered to a three-inch belt and the four suspender straps which cross the shoulders are sewed to the skirt at upper and lower edges of this belt. A wide, crushed grille of the white batiste passing under the straps, covers the three-inch silk belt entirely. The batiste guimpe fastens at the back with tiny buttons and buttonholes and the silk belt of the skirt closes with two snap-buttons. There is a butterfly bow of the batiste, finishing off the crushed grille, and this covers the closing of the skirt belt.

The four suspender straps are made of five-inch strips of the checked silk--which may be cut crosswise of the material if desired. Each strap is made double, with a box pleat down the center, and two lines of feather-stitching, done with silk to match the checked pattern in the taffeta, hold the straps firmly and also give them substance.



Checked silk, with suspender-strap over a cool batiste guimpe.

ribbons and all--need not cost more than \$1.50. The checked silk frock seems much the most elaborate of the costumes pictured, but even this need not offer any serious problems to the inexperienced needlewoman. About two yards of checked taffeta will be ample allowance, even for a girl of seven or eight years. The skirt is perfectly straight and is made of two breadths of the silk, hemmed at one edge and gathered at the other edge. The hem should be rather deep for the best effect and



An easily built play frock of linen with new faced opening and pleated skirt.